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THE CASE FOR ORAL READING

FRANKLIN T. BAKER

Teachers College, Columbia University, New York

THIS ARTICLE is written in a state of spiritual protest, and in belated fulfillment of a rash promise to the editor. What I have to say is so bromidically obvious that it takes some hardihood to put in into writing. One needs some of the courage of that great national hero of ours who could reannounce the Ten Commandments as if they were his own recent discovery. But, after all, perhaps the common and assured things have to be reiterated and re-taught. Else what becomes of the pulpit and the schoolmaster's rostrum?

A few years ago, one of my class, a mature and intelligent man, asked me in all seriousness, "But you wouldn't allow any except silent reading in the school room, would you?" It was not the first time I had found a student swallowing the sauce of new educational doctrine and thinking he had a full dinner; nor, to vary the figure, the first time I had met a mind in which varying ideas could not live together in comfort, through mutual adjustment in the same mental household. Though sorely tempted, I forbore to use one of my favorite quotations from Mr. Crother's "The Dame School of Experience" in which the Dame, symbolizing life, says that her most difficult pupils were the ultra-radicals. "They get going so fast in slippery places that they skid, and before they know it, they are advancing backwards. When a new idea gets control of an unfurnished mind, it has the time of its life. There is nothing there to molest it or make it afraid."

As another student of mine once cleverly said: "There is no conservatism so hide-bound as radicalism gone stale." The habitual confirmed critic, the most gifted and inveterate scold, radical though he is, repeats himself indefinitely in his round of denunciations, seeing nothing but the things he likes to abuse, fixed in his outlook on life, settled in his habits of thought, a complete conservative, whose philosophy of life seems good to him because in it he can satisfy his temperament and air his gifts and technique.

So, in the field of education, the "new convertites" in their wholesale enthusiastic acceptance of new doctrine, shut out modifying considerations, and are, presently, in the camp of the conservatives.

Well, yes. Of course there is a case for silent reading. The case is strong. Most of our reading is silent; we have much to read that no one wants to hear read aloud; we must skim and glean, in newspaper, magazine, fiction, trade journal and what not. We "tear the heart out of a book" as Dr. Johnson used to say that he did;—or would, if we had his vigor and speed of mind. So we must not set up for life the habit of reading slowly, as one does in oral reading. When the habits are forming, in the primary school, we much teach silent reading; help the children to read with increasing speed, keeping the speed just behind the understanding, and recognizing that each mind has limits past which it cannot be hurried.

The case for oral reading as against silent

reading must, also, abandon much of the argument about entertaining others, and the social value of reading aloud. When the family had one book some one had, of course, to read aloud if the others were to enjoy the world of literature. Now, everybody has enough, and too much, to read. Each has his own preference. The one who likes to read aloud is more likely to be a bore than a social asset.

It was in *Life*, I think, that I saw once a picture of a family group around the library table; mother wearily laying down the evening paper, and trying to look politely attentive; daughter, trying to do her home work, with her fingers in her ears; son, just leaving the room with his book, and shaking a fist at his father's back; as for father, he, with a complacent smile, is "reading aloud from his favorite author." That would be a rather common situation if many people insisted on reading aloud.

This, however, is far from closing the case against oral reading. There are many situations in which the person who can read aloud passably well is a social asset; in school, in summer camps, in the family circle. In many of the cigar factories, where there is no roar of machinery, it is the custom for the operatives to contribute each a small sum to pay an oral reader, who, sitting on a high chair in the middle of the great room reads the workers into the world of enchantment found only in books, or perhaps, instructs them by opening up some of the world of contemporary thought. A pleasing picture, is it not? An analogue to the scenes among primitive folk, where the uncrowned king of the group by the evening fire is the best story-teller.

How much reading aloud, and how much silent reading should there be in the schools? I am not sure. I distrust rigid rules for intellectual things, especially when rules are translated into numerical terms. Certainly more oral reading than silent in the first year, when the sound of the word and the visual image of it on the page need to be firmly joined in the child's mind. To see the word should instantly suggest the sound of it; to hear it should, when desired, recall the picture of it on the page. These are natural bonds of

association for a literate people. As the pupil gains in firmness and facility in these associations, the silent reading can take a larger share of the time, reaching—may one say?—a three to one ratio or more, by the end of the fourth year.

What, then, shall we still say in defense of oral reading?

1. That it helps solidity and sureness of association of the printed word with its sound to which I have just referred. Accuracy and certainty about it, are of vital importance in forming good habits. Guesses, slovenly enunciation, indistinct utterance, are vices to be weeded out. Only so can the children gain that comforting sense of achievement which is the best incentive to further action. Slovenly work leaves the pupil himself with a feeling of futility and defeat. He grows by growing,—which remark means, perhaps, a great deal or nothing.

2. It creates a firmer bond between the words and the ideas. Since the children are still ear-minded, the meaning is clearer, more actual, more intimate to the heard word than to the seen word. Reading thus becomes a more real expression of ideas; the early stage merging more and more into the more rapid and easy stage of silent reading.

3. It is a means of teaching clear utterance. With a book in hand, one can not so easily help out indistinct articulation with look and gesture. One must say the words, shake the organs of speech out of their laziness, make the voice do the work of reaching the hearers. Moreover, even in children there is felt to be some inherent inconsistency between the definite words on the printed page and the mumbled utterance. It is absurd to say "Sa'urdy" when you are looking at the word Saturday. (Would some of our teachers stop calling their charges "the chi'urn" if they read aloud more? Or is the social pressure of sloppy enunciation too strong?)

4. It is almost the only way to discover what erroneous ideas of the form and pronunciation of a word pupils may have. We hear, from our newspaper reading non-intellectual strata: *areoplane*, *stragetic*, *ashphalt*, *alenia-*

tion of affections, the *martial* difficulties of Mr. and Mrs. X, and scores of like misplacements of sound or accent. But will anything, I wonder, stop the members of our own profession from placing the accent on the first syllable of the word *adult*? Perhaps they will win the battle in the end, and the dictionaries will have to surrender.

5. It is a help to spelling. Many of us do spell (as well as we do) partly by recalling the sound of the word as we made it while we saw it. We noticed that *ridiculous* looked, at its beginning, like *ridicule*; so we do not write it *rediculous*; we do not write *discription*; or *illusion* when we mean *allusion*, because we have looked at and said its cognate, *allude*. Nor do we tend so much to get tangled up in the order of minor syllables or the order of letters when we come to write the words.

One may cite here the summary made by Mr. Stone in his "Silent and Oral Reading" of Dr. Gray's analysis of types of errors in oral reading.

- a. Gross mispronunciations
- b. Minor mispronunciations
- c. Omission of words
- d. Insertion of words
- e. Repetition of words or groups of words
- f. Substitution of one word or group of words for another.

These last two are clearly instances of the reader's losing his way in an unfamiliar land.

6. Oral reading can be used as a test of understanding. Inflection, emphasis, tempo, sure grip of the words uttered, the *expression* of the ideas as the reading goes on, are patent evidence as to whether the thing is sense to the reader. He has the motive, while reading, to convey, not the sounds, but the meaning to his audience. Having no desire to pass out a lot of meaningless noise, his own intelligence is stimulated by the act of reading aloud.

So well recognized is this aspect of oral reading that the colleges have long debated the plan of using this as one of the entrance tests for freshmen; have in some instances used it, and abandoned it only because, with the enormous number of candidates, it can not be properly and adequately applied. (Again an interpolation. Once the art of reading aloud

fairly well is acquired, one can do it without giving it his whole attention; can let his mind wander or doze; can give an attentive audience more than he is himself taking in.)

7. Oral reading somehow raises discourse to a level of greater dignity. This may be a heritage of the traditional reverence for print, though how print can have today retained that respect, it is indeed hard to see. At any rate, if the thing is not worth reading aloud, it is thereby condemned. If it sounds trivial or ridiculous, it is completely damned. I have known a group of boys to writhe in embarrassed discomfort when the teacher read to them passages from one of their favorite thrillers. The old Scotch elder had some sense of this when he told the young minister: "Your sairman was nae so bad. It had on'y twa fauts. In the first place, ye read it. In the second place, it wasna worth readin'." The style of much newspaper writing, when read aloud, sounds like Jane Porter's *Scottish Chiefs* and *Thaddeus of Warsaw*. Newspaper style might be helped by exposure to the purging fires of oral reading.

8. The element of beauty in prose is largely a thing for the voice and the ear. After we have recognized in good writing those elements that are for the intellect, such as precision of diction, clarity of thought, orderly progression and development of the ideas, adequate exposition and illustration, stimulus and satisfaction of the imagination, we still find certain elements whose appeal is primarily to the ear. First; there is the element of *euphony*. Sounds may be in themselves harsh or pleasing, may be in such conjunctions as to make them agreeable or disagreeable, may be suited or unsuited to the ideas. There is, also, the *tempo* of a piece: now quickening, with a rushing energy, now slowing up with deliberation, or solemnity, or emphasis. There are the *cadences*, the sentences rise and fall, lengthen or shorten, are broken into shorter or longer parts, move in a rhythm determined partly by the natural rhythm of our breathing and partly by the emphasis in the units of thought, with a pleasing variety in the length and sound of the component parts. Who has not listened with reverent delight to certain

chapters well read from the *Psalms*, from *Isaiah*, from *Job*, from *Ecclesiastes*? One hears these qualities in Addison, in Lamb, in Stevenson, in Stockton. All of these "read aloud well," as we say. Indeed, that it "reads aloud well" is one infallible test of good prose. If it moves haltingly, stumblingly, lamely, harshly, it is not good writing. Two recent books illustrate this high excellence of good prose. Both of them are pleasing to the ear as well as satisfying to the mind. I refer to Miss Cather's *Death Comes for the Archbishop*, and Mr. Wilder's *The Bridge of San Luis Rey*. In their mastery of finished, musical English, they are specimens of fine art.

9. But it is poetry above all other forms that needs to be read aloud. It is addressed to the ear. Its very form emphasizes this fact, in rhythm, in rhyme, in caesural pause, in recurrent regularity of structure, in euphony, in onomatopoeia. We are not, really, reading poetry when we get only the idea and the feeling; we must also get the music of it. If there is no music (I am using the word somewhat arbitrarily to include all the elements enumerated in the third sentence of this paragraph) — if there is no music in the verse it is not poetry, however impressive the ideas it contains. This is the rock on which the extremists of "free verse" are wrecked. Miss Amy Lowell, keen critic and strong thinker as well as distinguished poet, once an ardent defender of "free verse" and "polyphonic prose," said, a year or two before her death: "Free verse, as an issue, is dead." Walt Whitman is sometimes a poet, sometimes an assembler of dissonant, discordant sounds and jumbled images.

Obviously we cannot always actually read poetry aloud. Social considerations would make this unthinkable. But we can learn to

hear it with the inner ear. Auditory images should steadily accompany our silent reading of poetry. Just as the musician hears the music while he reads the score, so should the reader of poetry hear while he reads. It is told of Kreisler that he once said he would rather lose his hearing than his sight; because if he were deaf he could still hear good music, but if he were blind he could not see.

How does one acquire this power to hear poetry inside? Obviously by two kinds of experience: hearing it well read, and reading it oneself. And how should poetry be read? Certainly not as one reads a chapter in geography or a description of a ball game; that is, *not* like prose, for poetry most certainly is not prose. It should not be read sing-song fashion, nor with the tremolo stop on, nor with any of the exaggerated, ridiculous pomposities of voice and manner. But it *should* be read so as to bring out the sounds, flowingly, musically, in a tone and with a rhythm lifted a little above the level of common speech.

10. Two kinds of oral reading need to be taught. First, the rapid conveyance to the hearers of ideas and information; second the slower, more deliberate reading that gives the reader time to convey, through the voice, the beauties of the poem as high prose, and time, also for the audience to sense them.

A new type of contest-entertainment has acquired popularity in England and is beginning here. I refer to the competitive reading aloud or reciting of poetry. It is an excellent thing, a clear recognition that good poetry is addressed to the ear. Such a competition, held each year at Oxford, and sponsored by the poet John Masefield, is described by Henry W. Nevinnson in the *Atlantic Monthly* for December, 1927. I commend the article to all teachers.

SPEECH CORRECTION AS A SCHOOL PROBLEM

ALICE C. CHAPIN

Supervisor of Speech Correction, City Schools, Los Angeles

IT IS A forward step in the advancement of good speech when teacher training institutions realize that the ability to enunciate clearly must be one of the qualifications of a teacher.

Recently a high school graduate made application for entrance to a teacher training institution. The professor who interviews these students recognized that the applicant was handicapped by a speech defect. This is a typical sentence from the interview: "When I am frough wif this course I fink I can teach in my home town where bof of my sisters are teaching." The young woman was told that she must correct her slovenly enunciation before she could begin the teacher training course. She immediately made arrangements to attend a night school class in speech correction and after a period of earnest work she overcame this handicap. She often said: "Why did not some one make me realize the seriousness of this defect earlier?"

Many of the larger school systems at present have special teachers who devote their entire time to classes for speech improvement and speech correction, but there are many ways in which the teachers in the regular grades may supplement the work of the special teacher.

Suggestions for the class room teacher

1. An environment of good speech.

The class room should offer an environment of good speech. The teacher should set the pattern of clear enunciation and of a pleasing voice. Both of these qualities may be cultivated. The effect of a pleasing voice upon a child was well expressed by a little blind girl. She was unable to recall the name of one of her teachers, and referred to her as "the teacher with the smiling voice." This subtle compliment paid by a little blind child means more than a long treatise on "voice culture."

Imitation plays such an important part in

the acquirement of speech that a good example during the early years of a child's life is indispensable for the formation of good speech habits. A correct pattern for speech during these impressionable years may avoid the necessity of hours of corrective work after a faulty habit has been thoughtlessly established. A lisping teacher may do irreparable harm in giving little beginners their introduction to reading and phonics.

2. Constructive attitude on the part of pupils.

As a basis for work in speech correction a helpful attitude should be developed on the part of other pupils toward the child who is handicapped by a speech defect. Too often such a child is made the subject of ridicule on the street or play ground by thoughtless playmates. His sensitiveness and reticence makes the problem of speech correction doubly difficult. A tactful teacher can do much to overcome such a situation.

3. Thoughtful selection of special materials.

No play should be presented and no story should be told in which the element of comedy is afforded by one who mimics any type of speech defect. Such plays, stories and songs are not uncommon and through thoughtlessness are sometimes presented on a school program. There are at least three good reasons why such plays or songs should not be presented as school activities:

First; Our schools are making a serious effort to help pupils to form better speech habits by the practice of correct forms. Why drill the pupils in practicing a lisp or a stutter for the pleasure of those who have a distorted idea of real humor? In the elementary schools this is especially demoralizing. Pupils are now enrolled in speech correction classes who at an early age developed the habit of stuttering by the imitation of others.

Second; Many pupils who are handicapped by a speech defect are very sensitive over their inability to express themselves; seeing one with a similar handicap placed in a ludicrous situation on the stage is apt to react upon the stutterer's mental attitude and make him more selfconscious.

Third; The schools are endeavoring to develop within the pupils a more kindly attitude toward their fellows. Training children to get enjoyment at the expense of another's misfortune is not training for good citizenship.

4. Opportunity for self expression.

In all oral reading, the motive on the part of the reader should be to give his hearers the best possible interpretation of the printed page.

The child with defective speech should be encouraged to take part in all reading and other class room activities. If lack of time prevents the teacher of the regular grade from giving extra attention to the child who has a speech defect, she can at least give him the privilege of reading or reciting a shorter passage and encourage him to do his best. An attitude of haste or impatience should never be shown toward the stuttering child. Most children who stutter can read and recite easily

when calm and relaxed. If such children are overlooked in recitation on account of an unwise sympathy, a habit of failure and indifference develops. Recently, the parents of a fourteen year old girl moved from an isolated section of one of the western states to a large city in order to enroll their daughter in a speech correction class. The girl, who was a severe stammerer, had been attending a small district school. To use the mother's expression "M—gets on the teacher's nerves and the teacher gets on M—'s nerves." As a result the child had not been called upon to read or recite during a period of two years. Often other pupils talked for her. A background of failure and sensitiveness had been so firmly established that only by a complete change of environment could the girl's attitude toward speech be changed.

Speech correction work is hopeful because so many cases of defective speech respond so readily to treatment. The teacher in the regular grade is afforded a real opportunity to help the pupil who is handicapped by a speech defect to improve his oral expression in order that he may take his place beside his more fortunate classmates.

READING ALOUD

So it's back again and home again! and when the evening comes
We sit and hear the clash of swords, the rolling of the drums—
(It's all a story, old as old) and lo, the trumpets call,
And twenty thousand mail-clad men come spurring through the hall.
And maidens to the bookshelf bound (it serves in place of tree)
Await the young, the gallant knight who rides to set them free;
And giants in the corners lurk—beware, my dear, beware!
And little flitting fairy shapes play sentry on the stair.

R. C. LEHMANN,
in Magic Casements.

ORAL READING AS A PROJECT IN PERSONALITY DEVELOPMENT

GERTRUDE E. JOHNSON

Associate Professor of Speech, University of Wisconsin, Madison

EVERYTHING ONE IS wont to call education to-day, misses the capital point: it imparts knowledge but it does not inspire personal understanding; it evolves efficiency, but it does not create a higher plane of being. . . . The inward change which is necessary in order to evolve a higher state of being—the one thing that matters—can only be brought about by a stimulation of the creative essence within the individual soul. This, of course, can never be achieved by an institution as such, but only by qualified personal influence. . . . It is a fact that everything great in this world has been accomplished by personalities and not by institutions; by single individuals, and not by collectives. The whole value of anything alive depends on the quality of its uniqueness. Indeed, it is the uniqueness-quality which differentiates what is alive from what is not alive."

These statements appear in a recent article by Count Herman Keyserling in the course of which he discusses his "School for Wisdom." The entire article embodies many thoughts which should be well considered by the teaching profession and these quoted touch in several ways some of the things I would like to set forth. The article is found in the *Forum* for February, 1928.

So much has been said and written concerning the values of both oral and silent reading, their relation to each other, reasons for their receiving attention in an educational scheme, etc., there is little that can be added in the way of proof. That "New occasions teach new duties. Time makes ancient good uncouth" is unquestionably true. Where there was once a scarcity of reading material there is now a super-abundance; our social needs have changed; our aims in the teaching of many branches must needs change to suit the times; in reading, speed, accuracy, and efficiency are

the watchwords and they sound quite in harmony with the latest achievements of our utterly utilitarian age. We must keep informed, (if we can) and yet the reading supply of information is so vast, that to read rapidly and get the general drift of meaning with the least possible waste of time is essential. Kinds of meaning, complete meanings and implications, endless additions of meaning, these we are not urged to consider, to stop and dwell upon in order that the "uniqueness-quality" may be constantly assisted in growth. Surely, few will gainsay that from our reading, silent and oral, more than from any other one source, may be found the means to increase, not only our knowledge, but those qualities which help to create the "higher plane of being."

•In a world jazzed to the verge of hysteria and suicide, there has not yet been set up in our educational plan experiments to prove that somewhere in the present scheme of things there must be found a way to help the rising generation to get a broader view of the meanings of life, of human aspirations, hopes, fears, ambitions, frailties, strengths, joys and sorrows,—of the whole pageant of mankind in all its panoplies and trappings. This is a sort of knowledge that will give an understanding of the essential factors which make living possible. Whatever school, or college, or university, sets up an experiment which will lead to a growth in contemplative synthetic attention, that may aid students to see the world as it still might be as well as to adjust themselves to the world as it is, that institution will render a service indeed!

I realize that I am on dangerous ground and that already I must sound visionary, unscientific, inspirational, a special pleader,—so be it! There is a story of an old darkey who ceased his churchgoing after a long period of attendance and when called to task by his colored pastor the old fellow told him that

he wasn't edified by his preaching. "What's the matter with mah preachin'—caint I argify, caint I sputify?" "Yassir, you can argify an' you kin sputify, but you don't show de wherein!" If I am expected to argify and sputify, what's the use? I may not even be able to show a "wherein"!

No one will deny that the larger portion of humanity will continue to do most of its reading silently and needs to be assisted to whatever skill may be acquired under this type of discipline. But whatever values may accrue from training in silent reading my plea is still for more time and emphasis upon oral reading—a type of oral study of literature wherein the student shall reveal his knowledge of that literature by its oral rendition. Why a course distinctly labeled *The Oral Study of Literature* should not be one of the most important accredited courses in every department of English, remains forever a mystery. If the work were set up there perhaps would not then be need to work about the "professionally trained elocutionists" being allowed to assume the responsibility of trying to help students to a real "personal understanding" such as Keyserling mentions.

It is no new thing to state the values of oral reading. These values are, it seems to me, so fundamental that small change will occur in them as time passes and little is necessary except to restate them, if I may be allowed to do so. Oral reading, of a sort that reveals complete understanding of the author's intentions, that is logical, and that shows that the reader is in some measure "a part of all that he has met" is the type of oral reading to which I refer. In such reading the student must go slowly, very slowly as compared with silent reading, and this is perhaps the *first* value for in this slowness lie many of the ultimate values of oral reading. Power in continuous, sustained, balanced thought and emotion may be developed; quiet, ease, poise may be attained, as well as a growth in attention of a sort in which "something of itself may come" that we need not still be seeking. Eventually indeed, we are helping the student toward development of esthetic and ethical faculties which will aid him in viewing the

problems of life through some other medium than a utilitarian one alone. "Thou seest no beauty save thou make it first."

Second, a type of accuracy is demanded in oral reading which surpasses that of silent reading in many ways. Out of their mouths must each student reveal their exact understanding of every word and phrase, denotive as well as connotive. The logic of clear thinking must be revealed as only the voice can reveal it. The correct emotional mood and meaning which the author desired to have conveyed must not only be discovered but sounded. Indeed, under this heading of accuracy, I am not sure one might not go about to better silent reading habits, or, at least, I am not sure that better silent reading habits might not result from a practise oft repeated under the project of accuracy in oral reading.

As a *third* value we have the emotional experiences to which the oral reading of literature exposes the student. Herein, perhaps, lies the greatest value, for the purgation which may be had, the approach to personality problems, the vicarious entering into emotions which the student may never experience directly, furnishes an opportunity for growth and training of a sort which no instrument can ever measure. Literature, a record of life, usually life at its best, life on a high plane at least, is in the students' hands for better or for worse, or for naught! Surely, we are in agreement that in literature the entire world is before us. "Nothing which has ever interested men and women—no language they have spoken, no oracle beside which they have hushed their voices, no dream which has once been entertained by actual human minds, nothing about which they have expended zeal" but lies ready to the eye, the mind, and the heart of the reader. An emotional participation in some of the richness of this field must surely develop the "personal understanding" which our present educational system does not always bring about.

A *fourth* indubitable value seems to me to accrue from oral reading, though some may disagree, and that is the observation the teacher is able to have of the student through the

revelations he is bound to make under the points already listed. Nor under these, alone; for many other observations can be made which fall quite properly under that elusive and much discussed title "personality." The teacher, properly understanding the possibilities of the work of oral reading, may well assist the student in the problems of personality adjustment to a greater extent than is possible for any other instructor.

I realize that there are many other values which might be mentioned, some of them more especially connected with speech per se, such as voice and diction, but these are values of another sort, and it seems to me, of less importance.

I am aware too, that if oral reading is to be taught with such aims in view as those I have indicated, teachers must be encouraged to improve themselves somewhat more specifically in voice and diction. There is no remote possibility of dealing with oral reading under the values I have stated with voices harsh, hard, metallic, nasal, flat, high-pitched. These elements reveal conditions, emotional, physical and psychical which will forever hinder a sympathetic teaching of oral reading. These conditions prevail in more voices than those of teachers, but they are far too numerous in that great profession. It is a business which, at best, is full of stress and strain and tension, and this is the tale which teachers' voices too often tell. We are at present in a revival of emphasis upon phonetics as a means of bettering speech and if those who are insisting upon the use of this training as an aid toward betterment of speech are wise enough to keep voice, tonal conditions as such, always in conjunction with practise in phonetics, then we may hope for advance in good speech and voice. To me advance in good vocal conditions is fundamental to advance in good speech, phonic or otherwise.

I don't think we can too often re-read Walt Whitman's lines which seem in a way to round out the ideas I have been trying to set forth. They leave us very much where we began, with the words of a present day philosopher,

and intimate, do they not, Keyserling's "higher plane of being?"

"Vocalism, measure, concentration, determination and the divine power to speak words;

Are you full lunged and limber-lipped from long trial? from vigorous practice? from physique?

Do you move in these broad lands as broad as they?

Come duly to the divine power to speak words? for only at the last after many years . . .

After complete faith, after clarifyings, elevations, and removing obstructions, After these and more it is just possible there comes to a man, a woman, the divine power to speak words;

Surely whoever speaks to me in the right voice, him or her I shall follow

As the water follows the moon, silently, with fluid steps anywhere around the globe.

All waits for the right voices,

Where is the practis'd and perfect organ?

Where is the developed soul?

For the oral study of literature I claim the possibility of "imparting knowledge" and "inspiring personal understanding;" of "evolving efficiency" and "creating a higher plane of being;" of "stimulating the creative essence within the human soul;" of adding to "the uniqueness quality which differentiates what is alive from what is not alive."

The following articles bear upon the preceding discussion in one way or another.

Poetry, Imagination, and Education. Amy Lowell, *North American Review*, November, 1917.

The Teaching of Poetry. Chas. S. Pendleton, *English Journal*, May 1924.

Problems in the Teaching of Oral Expression. Thomas W. Gosling, *English Journal*, May, 1921.

Interpretative Reading. W. M. Parrish, *Quarterly Journal of Speech Education*, April, 1927.

Oral Reading as an Intelligence Test. Algernon Tassin, *Quarterly Journal of Speech Education*, June, 1925.

SHALL WE TEST IN LITERATURE?

RUTH MOSCRIP

University Elementary School, State University of Iowa, Iowa City

THERE IS no doubt in the mind of any thinking teacher that the literature period should be one of enjoyment. For that reason educators advocate that anything which can legitimately be done to increase that enjoyment (even to the extent of giving oral expression concerning one's reaction toward a given selection) is permissible in the literature period. On the other hand some educators insist that literature should be a matter of silent appreciation, such appreciation being peculiar to the individual and as inviolate as the Englishman's house.

If enjoyment of literature should always be silent, then the appreciation of any selection could never be measured. This raises the question, should we attempt to measure or test this appreciation in any way? Some educators would say emphatically "No," others, "Yes," while still others would admit of testing with reservations.

The present discussion will deal with this third opinion—measurement with qualifications. To those interested in this point of view the question arises, What is the purpose of testing a selection in literature? A test in literature should be the means of stimulating and developing appreciation of a given selection, not a method of finding out how much a child knows about a story after he has read it. Does it develop appreciation to encourage the child to think about characters in books as people in real life? Is appreciation furthered by stimulating the child to estimate the value of one type of behavior as against another type? May not the purpose of a test be to insure greater insight into the character and training of a child in a story, than could be expected from undirected reading? Might not a test be given even for the purpose of satisfying the curiosity of the teacher as to how the children react to a certain story? In short, will a child

"get more out of" a selection if his reading is measured in some way?

At least a half-answer to the previous questions may be found in the type of measurement which a teacher employs. Probably all teachers (and children too in fact) will agree that answering fact questions over a good story is uninteresting as well as dangerous as a means of furthering appreciation. But do not most people enjoy discussion of a book or an article? Not a week ago the writer found herself in the midst of diversified opinion concerning *Dusty Answer*. When the discussion was over, each person felt that she had gained something in the appreciation of that story which would never have come to her otherwise and which opened a new vista of ideas that would bring her added enjoyment in moments of idle thought.

If it is true that discussion adds to adult appreciation, would it not be possible to devise tests which might in a very limited way do the same thing for children? Of course, in order to measure each child's appreciation of a story the answers to the test would have to be written. For four years the writer has tried the following type of test over a given selection. It should be noted that there are no "quiz questions" in the test. In making out the questions the writer asks herself "What are the things in the story that I should like to talk over with someone?" By such a method only questions admitting of discussion are selected.

All the children are given the same story to read, for instance, "Tom and Maggie," a selection from *The Mill on the Floss* found in *Everyday Classics V*. Before they read, papers containing questions about the story are passed to the children with the request that they do not look at the questions until told to. The children are told to read the story, after which they may look at the ques-

tions and write the answers to them. Below is a sample of the questions:

"Tom and Maggie," *Everyday Classics V*: 251-266.

Read the story through. Then answer the following questions. Give your honest opinion.

1. Which do you like the better, Maggie or Tom? Why?
2. What do you think about Tom's talk about buying the fishline for Maggie?
3. What do you think of Tom's treatment of Maggie?
4. Do you think that Tom should have punished Maggie?
5. Which child do you think the mother liked the better?
6. Who would you rather have been, Maggie or Tom? Why?
7. Do you like this story? Have you ever read it before?
8. Do you like to answer questions about the story?
9. Do you think it makes the story more interesting to answer questions about it?

When all have answered the questions the papers are gathered and a discussion of the questions follows. It is soon clear that opinion is divided upon every question. In reference to the first question it is important, to those children who like Tom so well, to have pointed out to them that Tom is a bully and that although he did forgive his sister (a reason which several children gave for preferring Tom) he was extremely selfish in his treatment of her. When children in answer to the question "Do you think Tom should have punished Maggie," answer "Yes," should their comrades help them to realize why it is a poor practice for children to punish their sisters or brothers?

At the close of the discussion would not Tom and Maggie be more alive to the children reading the story than if there had been no questions to discuss?

After a teacher has read the answers to such questions as are given here, she has a clearer insight into the training, if not the character of each child.

No doubt the reader is interested in what the children think of this type of testing. The last two questions—

(8) Do you like to answer these questions?

(9) Do you think it makes the story more interesting to answer the questions?

reveal the attitude of the child toward the test if, of course, the teacher has made it plain that she wants their honest opinion and that it matters not a whit to her whether the answer is negative or affirmative.

During the four years which these tests have been given, about seventy-five percent of the children have answered "Yes" to the question "Do you like to answer these questions?" and approximately ninety-five percent have answered "Yes" to the question "Do you think it makes the story more interesting to answer the questions?" Of the twenty-five percent who said they did not like to answer questions over the story, practically all gave the same reason,—they did not like to make the effort to do the writing. Of the five percent who said they did not think it made the story more interesting to answer the questions, practically all gave the reason that they did not like to express their opinions concerning what they had read. One boy even went so far as to say, "I never want to talk about anything I read—it spoils it for me."

It is interesting to note that of the twenty-five percent who did not like to make an effort to write the answers, approximately half were in the low group intellectually and half in the high group. However, of the five percent who did not think that it made the story more interesting to answer questions, more than twice as many were in the high group as in the low group. Nevertheless, of the six highest in the group of children who took the test this year, four were enthusiastically in favor of the questions while the other two were as violently opposed. However, even these two enjoyed the oral discussion. The six lowest voted "Yes" to a man.

Therefore if ninety-five percent of a class feel that such a test increases the enjoyment of a selection; it would seem that the teacher

(Continued on page 153)



They sat on the grass near the cross
From *Children of the Mountain Eagle*
By Elizabeth Cleveland Miller

Courtesy of Doubleday, Doran

READING TOWARD WORLD FRIENDLINESS¹

IONE MORRISON RIDER

Chief Attendant, Work With Children, Public Library, Los Angeles

THERE IS IN current literature for children a distinct trend toward stories that will make for understanding of peoples of other countries.

One type of such fiction may be called the *geographical* story. Some of these books are simply glorified geographical readers, useful and timely tools for the current educational need. In Margaret L. Thomas' *GEORGE WASHINGTON LINCOLN GOES AROUND THE WORLD* (Nelson, \$1.50), an American boy goes on a half-fanciful, half-realistic friendship voyage, selecting a companion from each country he visits, and bringing all these new-found friends back to live with him in America. *FRIENDS IN STRANGE GARMENTS*, by Anna Milo Upjohn (Houghton, \$1.75), is a group of stories of child life in different countries. Of greater merit is Helen Coale Crew's *SATURDAY'S CHILDREN* (Little, \$2.00), in which each story emphasizes the ordinary workaday life of the children of one country of Europe. It is especially appropriate for children who anticipate a trip abroad, but may also be enjoyed as a trip in itself.

Of possible permanent worth is Elizabeth Cleveland Miller's *CHILDREN OF THE MOUNTAIN EAGLE* (Doubleday, \$2.00), with its true and vigorous picture of the life of the Albanian mountaineer folk. Bor and Marash are sister and brother in a humble home of this little-known people. Mrs. Miller secured her background at first hand as a war worker in Central Europe. She appreciates the innate dignity of this proud and primitive race, and respects their ceremonials. For instance, "Bread in the mountains was a serious and sacred thing and no loaf in a Christian family was baked without this holy sign (the cross) on one side of it. Marash knew this and he knew he must be very careful of bread."

In connection with a vigorous tale, we find in this book suitably vigorous illustrations by Maud and Miska Petersham,—that delightful couple who always work together. It is interesting to find that children are beginning to welcome a strong bold type of illustration that would have been unsuccessful with them a few years ago. It is distinctly encouraging to note the care that is being taken by publishers with the format of children's books, including type, paper, margins, and decorations. For this, credit is due the heads of the special children's departments of the various publishing houses.

While discussing geographical stories for children, we must not forget to mention two excellent translations that bring to American children stories already loved by children of their own countries. Laura Fitinghoff's *CHILDREN OF THE MOOR* (Houghton, \$2.50) has been translated from the Swedish by Siri Andrews of the Brooklyn Public Library, and is introduced by Clara W. Hunt, Director of Children's Work there. It is a true picture of famine conditions in a farming province of northern Sweden in the middle of the last century. Luigi Capuana's *NIMBLE-LEGS* (Longmans, \$1.50), has been translated from the Italian by Frederic Taber Cooper, and is introduced by Faith E. Smith, now Principal of Philosophy and Religion in the Los Angeles Public Library. It tells of a Sicilian lad who was messenger for the great Garibaldi. A Book Production Committee of the Children's Librarians' Section of the American Library Association is working untiringly to secure for American children such translations, and also to stimulate qualified people to write for children about other peoples.

Dhan Gopal Mukerji's story of *GAY-NECK* (Dutton, \$2.25), may be called a geographical story, although it is much more than that.

¹ Mrs. Rider's article was announced in the April number as "The Spring Books for Children." This discussion of books which lead to world friendliness is substituted because of the fact that, at the time this issue goes to press, many of the spring books have not yet appeared.

Chitra-Griva, or Gay-Neck, was a thoroughbred carrier pigeon in India. This "Odyssey of Pigeon Life" covers Gay-Neck's early training in India, and subsequent activities in connection with the World War. It is a book for children and their elders. The simplicity that makes it acceptable for children is a poetic simplicity permeated with the philosophy of India. The viewpoint of the Oriental is shown, for example, in the passage where an early-morning view of the Himalayas is briefly enjoyed, then obscured by mists. "Foreigners who come to India imagine they would like to see them all the time, but let no one complain, for he who has beheld Everest in its morning grandeur and awe-inspiring glory will say, 'It is too sublime to be gazed at all day long. None could bear it continually before his eyes.'"

This book has been made strikingly handsome by decorations in black-and-white, the work of Boris Artzybasheff, who recently illustrated so effectively also Ella Young's *The Wonder-Smith and His Son*. It is in every way an example of fine book-making.

Beside the *geographical* story as a means of inculcating an international point of view, we have a number of carefully-authenticated and fairly well-written *historical* stories, inspired perhaps by Charles Boardman Hawes' splendid historical adventure stories. The Fourth Crusade furnishes a setting for Clarence Stratton's *PAUL OF FRANCE* (Macmillan, \$2.00), in which an excellent and convincing picture is given of crude and turbulent times, and of the senseless cruelty that is war. There are places where the underlying idea is forced somewhat into the story, but on the whole this is an unusual book for a thoughtful boy, as well as for the boy or girl who will read for adventure alone. Illustrations are by Eric Pape.

Eloise Lounsbery, in her *BOY KNIGHT OF REIMS* (Houghton, \$2.50), has striven to portray the spirit of medieval craftsmanship. If there are inconsistencies of style and expression, there is also beauty and feeling in this tale of Jean, born and bred in the shadow of the cathedral planned by his ancestor and served by every subsequent member of the

Orbais family. He dreams of adding also to its beauty. The spirit of the guild is well brought out, with its emphasis on the creation of beauty, with attendant pride in honest craftsmanship. Jeanne d'Arc figures in the story.

Two books by John Lesterman deserve mention among current historical fiction for children. *THE ADVENTURES OF A TRAFALGAR LAD* (Harcourt, \$2.00), is a pirate story, about an English boy captured by the wicked captain Estramier and so forced into a career of crime. Illustrations by Rowland Hilder add something of the dramatic quality lacking in the text. *A SAILOR OF NAPOLEON* (Harcourt, \$2.00), follows the adventures of a young Spaniard in Napoleon's navy. Both the Lesterman books may be enjoyed well up into the teens.

In the field of American history, we are especially fortunate just now. Cornelia Meigs has chosen Zebulon Pike as hero for her *AS THE CROW FLIES* (Macmillan, \$1.75), the fineness of which has been somewhat obscured through the advertising given her *TRADE WIND* (Little, \$2.00), which won the Beacon Hill Bookshelf prize of \$2000. In the first book, Pike's exploration of the upper Mississippi is made the basis of a good story, in which lack of understanding is clearly shown as the cause of fear and distrust between Indians and white men. The latter book gives a new light on causes of the American Revolution, showing the difficulties besetting American shipping just before the war. Illustrations by Henry Pitz are not remarkable.

Virginia Watson's *WITH LA SALLE THE EXPLORER* (Harper, \$2.50) is a most attractive volume as a whole, illustrated by the same artist as *The Trade Wind*, and embroidering upon Parkman to evolve a story of a period not well known to young readers. Much of endurance and peril are strikingly portrayed, and the figure of a leader is drawn for the admiration of boys and girls.

We are indebted to Caroline Dale Snedeker for a loving picture of Quaker life in Nantucket of a century ago, in her story of *DOWNRIGHT DENCEY* (Doubleday, \$2.00). Impul-

(Continued on page 157).

CHILDREN'S CHOICES IN POETRY AS AFFECTED BY TEACHERS' CHOICES

ALICE B. COAST

Denver, Colorado

IN AN effort to determine what poems most appeal to children, and how teachers' choices influence children's tastes in poetry, a survey was made in the first five grades of the Elementary School at the State University of Iowa.¹

For a week before the survey, the teachers were asked to emphasize poetry during their literature periods, and to call the attention of the children to volumes of poetry upon the book shelves. Special demonstration lessons in poetry appreciation were observed during the week in the different grades. At the end of this week the children were given questionnaires to fill out in regard to their ten favorite poems. The questionnaires contained space for the titles of the volumes in which the poems were found. The children were instructed to include not only the poems which they had read at school, but also any poems which they had read or heard read at home, if they were among their favorites.

The teachers were asked at the same time to fill out questionnaires giving the ten poems which they most enjoyed teaching. No check was made on the appropriateness of certain poems for a given grade. Each teacher was permitted an unhampered choice.

The tabulated results of the questionnaires showed several interesting outcomes.

In some of the grades, one or two poets were particular favorites, A. A. Milne and Eugene Field receiving the largest number of votes in grade one. Robert Louis Stevenson led the list in grade two, while James Whitcomb Riley and A. A. Milne were popular in grade three. Eugene Field and James

Whitcomb Riley were the fourth grade favorites, while Arthur Guiterman and T. A. Daly ranked high, not only with the children of the fifth grade, but also in the teacher's list of her ten favorite poems.

The names of a few poets appear throughout the grades, the most notable examples being Riley, Field, Stevenson, and Milne. Several poems were popular in more than one grade. Eugene Field's *Little Boy Blue* received votes in four different grades. Some of Riley's poems appeal to the children of various ages and grades.

The most interesting feature of the experiment is the overlap between children's and teachers' choices, particularly in the first grade, but also very noticeably in the third and fifth grades. Although the experiment was an uncontrolled one, and the results should not be accepted as final, they nevertheless point clearly toward the fact that the poems which the teachers prefer are the ones most frequently chosen by the children. This fact must surely strengthen the belief that the teacher's influence upon the literary tastes of her children is even more powerful than we realize.

The poems upon which the teachers spent their energies and enthusiasm were in many cases the ones chosen by the children as their favorites. It would therefore seem that teachers have an opportunity which many do not realize, to cultivate in their pupils the ability to appreciate the best in poetry.

On the next page are given parts of the tables which were compiled from the tabulated results of the survey.

¹The survey was under the direction of Miss Maud McBroom, Principal of the school.

TABLE I

Poems Chosen by Teachers and Receiving a Large Number of Votes Among the Children

Name of Poems	Grades and number of children voting				
	I	II	III	IV	V
Lucy Gray— <i>Wordsworth</i>			5*	6	
Little Boy Blue— <i>Field</i>	15*		14*		
Little Orphant Annie— <i>Riley</i>	12	5	11*		
Raggedy Man— <i>Riley</i>	11*	7			
Little Boy Blue— <i>Mother Goose</i>	11*				
A Visit from St. Nicholas— <i>Moore</i>	8*				
Animal Crackers— <i>Morley</i>	6*				
Bear Story— <i>Riley</i>	6*	23*	12		
Sneezles— <i>Milne</i>		4*			
Robinson Crusoe— <i>Carryl</i>					26*
Between Two Loves— <i>Daly</i>					21*

*Indicates overlapping of teacher's choices and children's choices

TABLE II

Poems Chosen by Children

Poems Chosen by Children of Grade I

Name of Poem	Number of Votes
1. Market Square— <i>Milne</i>	16
2. Lucy Gray— <i>Wordsworth</i>	15
3. Three Foxes— <i>Milne</i>	15
4. Little Boy Blue— <i>Field</i>	15
5. Puppy and I— <i>Milne</i>	12
6. Little Orphant Annie— <i>Riley</i>	11
7. Raggedy Man— <i>Riley</i>	11
8. Lines and Squares— <i>Milne</i>	10
9. Moon's the North Wind's Cookie— <i>Lindsay</i>	9
10. Brownie— <i>Milne</i>	9
11. Vespers— <i>Milne</i>	8
12. Rockabye Lady— <i>Field</i>	8
13. Little Turtle— <i>Lindsay</i>	8
14. Little Boy Blue— <i>Mother Goose</i>	8
15. Babyland— <i>Cooper</i>	7
16. Visit from St. Nicholas— <i>Moore</i>	7
17. Animal Crackers— <i>Morley</i>	6
18. Disobedience— <i>Milne</i>	5
19. Singing— <i>Stevenson</i>	4
20. King's Breakfast— <i>Milne</i>	4
21. The Duel— <i>Field</i>	4
22. Little Bo-Peep— <i>Mother Goose</i>	4

Poems Chosen by Children of Grade II

Name of Poem	Number of Votes
1. Bed in Summer— <i>Stevenson</i>	10
2. Wynken, Blynken and Nod— <i>Field</i> ...	8
3. My Shadow— <i>Stevenson</i>	7
4. Raggedy Man— <i>Riley</i>	7
5. Little Orphant Annie— <i>Riley</i>	5
6. Hiawatha's Brother— <i>Longfellow</i> ...	5
7. The Owl and the Pussy Cat— <i>Lear</i> ..	4
8. The Night Before Christmas— <i>Moore</i> .	4
9. Singing— <i>Stevenson</i>	4
10. The Swing— <i>Stevenson</i>	4

Poems Chosen by Children of Grade III

Name of Poem	Number of Votes
1. Bear Story— <i>Riley</i>	23
2. Little Orphant Annie— <i>Riley</i>	14
3. Raggedy Man— <i>Riley</i>	11
4. Our Hired Girl— <i>Riley</i>	11
5. Little Boy Blue— <i>Field</i>	5
6. The Vinegar Man— <i>Mitchell</i>	5
7. Sneezles— <i>Milne</i>	4
8. King's Breakfast— <i>Milne</i>	4
9. Rice Pudding— <i>Milne</i>	4
10. Up and Down Old Brandywine— <i>Riley</i>	4
11. The Old Tramp— <i>Riley</i>	4
12. Happy Little Cripple— <i>Riley</i>	4
13. Down Around the River— <i>Riley</i>	4

Poems Chosen by Children of Grade IV

Name of Poem	Number of Votes
1. Bear Story— <i>Riley</i>	12
2. The Bowleg Boy— <i>Field</i>	11
3. Jest 'Fore Christmas— <i>Field</i>	10
4. At Aunt's House— <i>Riley</i>	9
5. The Duel— <i>Field</i>	9
6. The Nine Goblins— <i>Riley</i>	8
7. The Jumbles— <i>Lear</i>	7
8. Little Boy Blue— <i>Field</i>	6
9. Seein' Things— <i>Field</i>	6
10. The Man in the Moon— <i>Riley</i>	6
11. The Sugar Plum Tree— <i>Field</i>	6
12. The Owl and the Pussy Cat— <i>Lear</i> ..	5
13. A Strange, Wild Song— <i>Carroll</i>	5
14. The Table and the Chair— <i>Lear</i>	5
15. Our Hired Girl— <i>Riley</i>	4
16. The Vinegar Man— <i>Mitchell</i>	4

Poems Chosen by Children of Grade V

Name of Poem	Number of Votes
1. Robinson Crusoe— <i>Carryl</i>	26
2. A Tract for Autos— <i>Guiterman</i>	24
3. Between Two Loves— <i>Daly</i>	21
4. Paul Revere's Ride— <i>Longfellow</i>	19
5. Strictly Germproof— <i>Guiterman</i>	17
6. Why Tigers Can't Climb— <i>Guiterman</i> ..	17
7. Leetla Georgie Washington— <i>Daly</i> ..	16
8. Best and Worst Nail in the Ark <i>Guiterman</i>	13
9. Chums— <i>Guiterman</i>	12
10. Carlotta's Indecision— <i>Daly</i>	9
11. Leetla Humpy Jeem— <i>Daly</i>	8
12. Father William— <i>Carroll</i>	7
13. Da Blue Devil— <i>Daly</i>	5
14. The Dong with the Luminous Nose <i>Lear</i>	5

TABLE III

*Poems Chosen by Teachers**Poems Chosen by Teachers in Grade I*

Teacher A

1. Lucy Gray—*Wordsworth*
2. Great, Wide, Beautiful, Wonderful World
—*Rand*
3. The Rider
4. The Guest—*Bumstead*
5. Jerry the Miller—*Saxe*
6. The Lost Doll—*Kingsley*
7. Where Go the Boats—*Stevenson*

8. A Story for a Child—*Taylor*9. We are Seven—*Wordsworth*10. Hiawatha's Childhood and Hunting—
Longfellow

Teacher B

1. The Brown Thrush—*Larcom*
2. Autumn Fires—*Stevenson*
3. October's Party—*Cooper*
4. Land of Counterpane—*Stevenson*
5. Raggedy Man—*Riley*
6. Little Orphant Annie—*Riley*
7. Baby Seed Song—*Nesbit*
8. Little Boy Blue—*Field*
9. Animal Crackers—*Morley*
10. Rockabye Lady—*Field*

Poems Chosen by Teacher in Grade II

1. The Secret
2. Why do Bells for Christmas Ring?—
Field
3. Where Go the Boats—*Stevenson*
4. The Snow Bird—*Sherman*
5. October's Party—*Cooper*
6. Wild Geese—*Thaxter*
7. Windy Nights—*Stevenson*
8. Little Elfman—*Bangs*
9. Grasshopper Green—*Field*
10. The Little Plant—*Brown*

Poems Chosen by Teacher in Grade III

1. In the Dark—*Milne*
2. Sneezles—*Milne*
3. Bear Story—*Riley*
4. Little Orphant Annie—*Riley*
5. Raggedy Man—*Riley*
6. Knee Deep in June—*Riley*
7. The Lamplighter—*Stevenson*
8. The Duel—*Field*
9. Little Boy Blue—*Field*
10. Paper Boats—*Tagore*

Poems Chosen by Teacher in Grade IV

1. The Pasture—*Frost*
2. The Fairies—*Fyleman*
3. Wynken, Blynken and Nod—*Field*
4. Escape at Bedtime—*Stevenson*
5. Boats Sail on the Rivers—*Rossetti*
6. Fairy Shipwreck—*Sherman*
7. Stars—*Teasdale*
8. Days—*Baker*

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CORNELIA MEIGS, CHRONICLER OF THE SEA

CLARISSA MURDOCH

Detroit, Michigan

THERE IS a tradition of the sea in the family of Cornelia Meigs. Way back in the Revolutionary War Colonel George Rodgers owned farms, mills, a ferry and a tavern. Travelers and sailors would congregate about the wide fireplace of the inn and spin yarns of the winding road and the high seas. The Colonel's son, little John Rodgers, sat listening with wide-eyed astonishment to the marvelous stories until the glamor of the sea aroused him to such enthusiasm that one day, at the age of thirteen, he quietly stole out of the tavern and ran away to sea, seeking rare adventures. Adventures in plenty he found and at last, after many years, won his heart's desire, the command of the flag-ship Constitution, "Old Ironsides."

His son, John Rodgers, was an Admiral in the Civil War. Admiral John Rodgers, his grandson, fought in the Spanish War. A great-grandson, the aviator John Rodgers, was the first to attempt to fly from San Francisco to Hawaii. His was an unsuccessful trip as the plane was forced down but plucky John Rodgers, after floating for five days brought his crew safely to port. He met his death a year ago when the plane in which he was flying fell into the Delaware River.

Cornelia Meigs, the great-granddaughter of the Commodore, was born in Rock Island, Illinois. She now lives in Keokuk, Iowa. After graduating from Bryn Mawr in the class of 1908, she taught English for five years. While teaching at St. Katherine's School, at Davenport, Iowa, she began to write. As soon as the stories were written Miss Meigs read them to her pupils and studied their reaction to them.

Now it is evident that the Meigs family is one of those rare families like Dorothy Canfield's. Such a family keeps as precious heirlooms, not only old mahogany, samplers, and glass, but stories of its ancestors—stories of adventure, heroism, daily living and even jokes. Such tales were told in the Meigs household until the little girl, Cornelia, who never saw the ocean until her ninth year, became so saturated with sea stories and nautical terms

that she invented games for her own amusement. High up in the tops of the trees of the lovely old garden where the children played, she was captain of a ship. She writes, "While my sisters made up games having to do with Robin Hood and Little John, with emigrants crossing the prairies, I was playing long games of my own that had to do with ships."

A mid-west family with New England forebears would naturally long to visit the scenes of its ancestor's

exploits. Many vacations were spent in the East. Miss Meigs remarks, "The summers of my most impressionable years were spent in the neighborhood of Portsmouth where I first began to be interested in ships. I know Vermont also very well indeed and Rhode Island. Probably, however, I have spent more time at Marblehead close to Salem than in any other part of New England."

It is of ships and shipping that she writes most often, with a background of little villages of gray cottages that have hollyhocks, lilacs, and other old-fashioned posies at the door-steps. There are almost as many gardens in her books as ships and each one is such a "love" of a garden.

In answer to a question regarding the gardens, Miss Meigs replies: "Concerning the



(Courtesy of Little, Brown)

Cornelia Meigs

gardens, I can only say that the garden in which I was brought up has made me love flowers and flowery places for all of my life. I belonged to a big family, and we had a large rambling house built in the early Victorian pattern and a play-ground covering three-quarters of a block which had once been laid out in the most stilted form of early Victorian garden. The people who had built the place had probably fallen from prosperity; so that the cast-iron statues and other monstrosities with which the little round flower beds had been decorated had been removed and, I hope, melted down to their original material. The foliage plants and other inappropriate vegetables had long since died from want of care. The grass had grown all over the formally designed beds and walks, although the ancient pattern of them could still be traced upon the lawn. The flowers and shrubs which really belonged there had flourished gloriously in the course of years so that the lilacs and syringa bushes were big enough to make play-houses for any number of small children, the little ornamental arbor-vitae trees had grown as tall as the house but still kept their round Noak's Ark shape, and the clumps of peonies and iris were many yards in circumference. There were big pine trees also, magnificent for climbing and there were long rows of rose bushes which yielded flowers by the bushel basket full. To have had such a garden as that to play in would certainly result in a love of flowers which would last always and which, as you have noted, has crept into most of my books."

Miss Meigs has published ten books. *MASTER SIMON'S GARDEN*, her first book, is a story of three generations of New Englanders. The garden unites the different parts of the story. *THE WINDY HILL*, a mystery story, tells of a modern boy and girl and what happened during their vacation. *THE KINGDOM OF THE WINDING ROAD* is a group of fairy tales for young children. *THE POOL OF STARS* has a bit of mystery, much excitement, and a beautiful garden pool. *THE NEW MOON* is a splendid tale of the adventures of an Irish lad who came to America and traveled across country to the Mississippi River. *RAIN ON THE ROOF*

is a book of adventure stories told by a man who makes ship models, to a little group of children, on rainy days—one of the best of her books because of its atmosphere. As *THE CROW FLIES* is her new book. Here we have the story of a young explorer who searched for the source of the Mississippi. She has written two plays for little children. *HELGA AND THE WHITE PEACOCK* was first produced by the Poughkeepsie Community Theatre. This book is beautifully illustrated by photographs. *THE STEADFAST PRINCESS* won the prize given by The Drama League in 1915.

On May 6, 1927, Little, Brown & Company awarded to Cornelia Meigs the \$2,000 prize for the book most suitable to add to The Beacon Hill Bookshelf for Boys and Girls. Nearly four hundred manuscripts were submitted. The judges were Ruth Hopkins, librarian, Clayton Ernst, Editor, and Bertha Mahoney, director of the Book Shop for Boys and Girls in Boston. The manuscript, one of the last received before the contest closed, was entered under a pseudonym. The winning story, *THE TRADE WIND* is a fine story of the period just before the Revolution. Not only has the story real distinction but it has also a beautiful dress, with spirited illustrations by Henry Pitz.

The work of this author is valuable for several reasons.

1. Realizing that American history is full of exciting stories waiting to be told, she makes it vivid for children. Youngsters who read her books will look upon history as something real and vital, not as a lesson to be learned from a stupid book.

2. She writes truthfully and entertainingly of important periods in America's story.

3. Her love of country is felt in all her writing.

4. She has a keen feeling for the beauty of America, whether it is the quaint charm of the ports of New England, the country side of the Middle West, or the rugged mountains of Pennsylvania.

5. Her books have the quality, hard to define, that is called "atmosphere."

6. The stories have an appeal to the imagination.

(Continued on page 153)

REMEDIAL WORK IN READING

W. J. OSBURN

Director of Educational Measurements, State Department of Public Instruction, Madison, Wisconsin

(Continued from April)

SILENT reading ability is complex in its nature and includes within itself other abilities ranging from single to complex. It has been the purpose of the writer to present some of these abilities, beginning with the simplest and going toward the more complex. The latter abilities merge more and more into what we call the ability to study. Of the more complex forms of silent reading there are two which deserve special mention, although the lack of space forbids the discussion of them at length.

Students fall down in their studies often times because they cannot analyze, organize, and supplement the thought which is contained in the material which they read. Here as in the previous cases, relief can be hoped for only through exercises which are interesting to the student. Such exercises are of the same form as that given in connection with the paragraph on Egrets, except that that in this case the questions are more distinctly thought questions. The aim is to give the student practice in picking out relevant and irrelevant material within the paragraph and to help him summarize, organize, and supplement the thought as expressed on the printed page. The question of summarizing the thought is ably discussed by Dr. R. L. Lyman in an article entitled "The Teaching of Assimilative Reading in the Junior High School," published in *THE SCHOOL REVIEW* Vol. XXVIII, page 608, where he speaks of it as reading between the lines. Exercises of this sort would be of inestimable value in connection with every subject in high school in which reading plays a part.

A fourth type of defect which occurs frequently among our students is the inability to remember that which has been read, even though it was well understood at the time of reading. Remedial treatment in this case takes the form of a memory drill. This type

of exercise is again similar to that given earlier in this paper, with the exception that in this case the pupils answer the questions with their books closed.

In concluding the discussion of remedial treatment in silent reading it is perhaps not inappropriate to say that the main trouble at present is not the question of what to do and how to do it, but it is the question of getting people at it. In spite of the fact that so many of the students fell so low in their silent reading ability last year, very few of the schools, so far as the writer can learn, have made provision for remedial treatment. The belief of teachers seems to be that there is not time for such work.

This situation seems to the writer to be in every way parallel to that of a man who has a great amount of wood to chop which he must finish in a given time but when he is about half finished his ax begins to grow dull. You ask him why he does not stop and sharpen his ax. He replies, "I haven't time. I have too much wood to chop." So in our schools we are undoubtedly working with a dull ax. It would take a little time to stop and sharpen it but it would save an immense amount of time in the long run. Surely it will pay us to spend a while getting the students into such a condition that they will be able to study intelligently the lessons which are assigned to them.

So far the entire discussion has been devoted to the question of supplying remedial treatment for those students in the upper grades who, through neglect of the laws of learning on the part of their teachers, have fallen behind their fellow students in the ability to read silently. It would have been far better, however, if these students had never been allowed to fall behind. Prevention is better than cure. Therefore, we hope that

some time in the future remedial treatment will not be necessary. Such a situation could be brought about if there were a general and intelligent use of preventive measures. This means that practice in silent reading should be commenced in the lower grades along with the oral reading. A number of the more progressive primary teachers over the country have already started such measures.

Mr. C. J. Anderson in his work at Stoughton, Wisconsin, reports exercises similar to the following as being helpful:

- (1) There was once upon a time a King and he had a daughter who would always have the last word. She was so cross and contrary in her speech that no one could silence her.

If you like the King's daughter write 'Yes'; if you do not, draw lines under the words which make you dislike her.

- (2) Solving riddles:

What bird am I?

I'm not a robin, wren, pigeon, hen,
blue jay.

Although I'm blue
And in the Springtime
I sing to you.

The answer requires the comprehension of the selection read. The answer is Blue Bird.

- (3) Oh, the sunshine told the blue bird
And the blue bird told the brook
That the dandelions were peeping
From the woodland's sheltered nook.

What season do you think the stanza describes?

In all three cases above the child reads the selection silently and gives the answer to it orally. Similar exercises which have been used with great success are the following:¹

1. Shall we dramatize a story? If so, raise your right hand.
2. We will act out the story "Country Mouse and City Mouse."
3. Do you see the circle around the desk? Look for it. The City Mouse lives within this circle.
4. Do you see the cross in the corner?

¹Silent Reading Correlated with Dramatization of A Story—Second Grade, prepared by Cassie E. Wiltse, Teacher of Allis School, Dane County.

If so, raise your left hand. That is where the Country Mouse lives.

5. The desk will be the City Mouse's Pantry.
6. The paper plates will be the pie, cheese, cake, and grain. Get the plates, Gladys.
7. Put the cheese, cake, and pie in the pantry, Marion.
8. Put the grain where it should be, Clarence.
9. You may be the Country Mouse, Margaret. Go into your house.
10. Poole, you may be the City Mouse. Go into your house.
11. Clarence may be the dog.
12. You may be the cat, Genevieve.
13. Begin the story, City Mouse.

The following is a silent reading lesson given to the First B Class using pages 68 to 71 of the Young and Field Reader. The lesson was read silently by pupils at their seats and the questions placed on the board.

1. Where was little Jack Horner?
2. What did Jack Horner do?
3. What did he say?
4. What did Mother Goose say to him?
5. What did Jack Horner say to the children?
6. What did the children hear at the door?
7. Who went to the door?
8. Who was there?
9. Did the cat come?
10. What did Jack Horner do then?
11. What did the cat say?
12. Whom did Bo-Peep find under the chair?
13. What did the dog want?
14. Did he get one?
15. What did the dog have to eat?

Typewritten cards of action work. The child studies the card, then hands it to the teacher and performs all the exercises without aid in looking at it.

Write on the board.

Walk around the room.

Rap on the door.

Point to the north.

Hop to the door.

Look at a book.

Picture study. Use interesting colored pictures mounted on 4½" by 9" card-board. Paste typewritten questions beneath the picture. For example; in connection with a picture of Little Boy Blue, the following questions may be used:

Who is this little boy?

What is he doing?

Where is he sleeping?

What has he in his hand?

Where are the sheep?

Where are the cows?

Tell about Little Boy Blue.

The child reads the questions silently and answers them orally.

Typewritten card of questions.

Where do you live?

To what school do you go?

What is your teacher's name?

The child is expected to read the three questions silently and give the three answers orally in succession.

Sample of cards for seat work.

Make thirteen circles.

Color three red.

Color two yellow.

Color three green.

Leave one white.

Color two black.

Color one blue.

Color one brown.

A large number of exercises and devices similar to the above are given in the Twentieth Yearbook of the National Society for the Study of Education, published by the Public School Publishing Company, Bloomington, Illinois.

ORAL READING

METHODS in oral reading have changed quite slowly. The usual procedure is in most schools undoubtedly very much the same as it was twenty or twenty-five years ago. The oral reading methods have crept upward to the intermediate grades, and are too often being used in connection with classes in literature. The old method is familiar to all. One pupil reads one stanza or paragraph while the remainder of the class sits and listens. Usually it is something which they are all perfect-

ly familiar with and have heard many times before. After the first pupil has read the first paragraph the second pupil reads the second paragraph, after which there may be a few questions from the teacher concerning the meaning of some word or phrase. It is perfectly clear that such a process is both wasteful and unpedagogical. In a class of twenty pupils each pupil will perhaps get to read forty-five seconds during a twenty-minute recitation period. What sort of activity is he engaged in during the other nineteen minutes and fifteen seconds? Is he learning something or is he wasting his time and being painfully bored? The answer must be self-evident to any one who has visited such a class.

It is quite clear, therefore, that oral reading is in need of improvement as well as silent reading. As guiding principles in such improvement it is sound to assume that oral reading in the schools should be taught in a manner as nearly as possible like that in which oral reading is used in life. But in life it is very very unusual for any one to read orally material of which every person present has a written copy. It is safe to say that such a procedure never happens outside of Congress or the legislature, and it occurs then only when a minority is trying to obstruct legislation.

The real oral reading situations in life always contain the following elements: first, a person who has something to read, and second, an audience that is willing or even anxious to listen to what is going to be read.

Now if we are going to pretend to teach oral reading in the manner in which it will be used, it follows that we must not neglect the audience element. According to the old method of oral reading, such was the case. The audience was on hand but they were not interested in what was being read because they had heard it read and had read it themselves many times before. In order to secure improvement in oral reading common sense suggests that the person who is doing the reading should have a book or paper which is not and has not been read by the class. The material should be of interest to the person who is reading and something which he thinks the class would

like to hear. It must be of interest to the class or of such a nature that the class or audience may easily become interested.

It is an excellent practice also to encourage the class or audience to ask questions. The student who presents a certain reading orally should, therefore, be so well acquainted with it that he can answer practically every question which his audience will ask. It would undoubtedly be much better to shorten the amount of time devoted to oral reading under the old plan and have instead a short exercise in oral reading of the type mentioned above.

The technique of the new type of oral reading is as yet in its infancy. It will take work to develop it and there are difficulties to be surmounted. But all indications point to the fact that the task is worth working at and that the old methods of oral reading are soon to be replaced by methods which are more up to date.

SOME OF THE BEST BOOKS

Twentieth Year Book Part II

Public School Publishing Company
Bloomington, Ill.

Stone—Oral and Silent Reading,
Houghton Mifflin Co.

Watkins—How To Teach Silent Reading to
Beginners
J. B. Lippincott & Co.

Germane & Germane—Silent Reading
Row Peterson & Co.

Gray—Remedial Cases in Reading—Their Di-
agnosis and Treatment
University of Chicago Press

Osburn—Graded and Diagnostic Paragraphs
in Silent Reading (mimeographed circular)
Eau Claire Book and Stationery Co.

Klema—Silent Reading Seat Work for Pri-
mary Grades
Mrs. Ethel Klema, (mimeographed circu-
lar)
Franksville, Wisconsin

Dearborn—Practical and Remedial Reading
Exercises
Frances R. Dearborn
Teachers College
Detroit, Michigan (Pamphlet)

TESTS AND PRACTICE MATERIALS

Thorndike—McCall Reading Tests
Burgess Silent Reading Tests
Haggerty Reading Examination Sigma 1, 2, *
and 3
Monroe Standardized Silent Reading Tests
Wisconsin Supervisory Tests in Reading
Horn-Shields Silent Reading Flash Card Ex-
ercises, Ginn & Company
Silent Reading Cards, Plymouth Press, 6749
Wentworth Ave., Chicago, Ill.

CORNELIA MEIGS

(Continued from page 149)

Miss Meigs keeps her papers and manu-
scripts in John Rodger's little green sea chest
that went with him to the wars and back
again. Whenever she starts a story she says
the spirit of the old Commodore seems to

whisper in her ear, "Let it be about ships."
Librarians and parents who are enthusiastic
about her work, hope that she will hear this
whisper many times.

SHALL WE TEST IN LITERATURE?

(Continued from page 141)

is justified in giving such a test even if five
percent of her class feel opposed to it. So
long as the test is of such construction that it

develops appreciation and does not attempt
to test knowledge, to that extent may we not
say that literature should be tested.

REMEDIAL INSTRUCTION IN READING

ARTHUR S. GIST

Principal, Frick School, Oakland, California

REMEDIAL INSTRUCTION in reading to be effective must be based upon sound psychological principles and thoroughly, intelligently planned. It is necessary to recognize the individual differences, interests and academic background of the pupils as a basis for our classroom procedures. A good method of procedure is as follows:*

1—Discover and classify reading deficiencies.

2—Diagnose the various types and causes of backwardness.

3—Plan and put into operation the various kinds of remedial instruction required for removing the deficiencies. Modify the work as found necessary through measurement and study of progress.

4—Measure the progress made and continue remedial work until the deficiency is removed, or until additional remedial treatment becomes ineffective.

Types of backwardness discovered may often be classified under the following:

1—Unsatisfactory rate of reading.

- a—Short span of recognition.
- b—Unfamiliarity with subject matter.
- c—Over-difficult materials.
- d—Inadequate control over words.
- e—Irrregular eye movements.
- f—Vocalization and lip movements in silent reading.
- g—Lack of concentration of attention.
- h—Defective vision.
- i—Slow assimilation.

2—Short span of recognition and voice-eye span.

- a—Lack of phonetic power.
- b—Too much oral reading.
- c—Irrregular eye movement.
- d—Slow assimilation.

3—Inability to comprehend satisfactorily.

- a—Short span of recognition and voice-eye span.

b—Meagre meaning vocabulary.

c—Lack of interest.

d—Under-emphasis on meanings.

e—Lack of variety of techniques.

4—Inaccuracy and inadequacy of word recognition.

a—Lack of phonetic power.

b—Limited speaking or meaning vocabulary.

c—Defective vision.

5—Ineffective oral reading.

a—Omissions.

b—Substitutions.

c—Repetitions.

d—Mispronunciations.

e—Insertions.

f—Lack of breath control.

g—Mannerisms.

h—Limited stock of sight words.

i—Short span of recognition and voice-eye span.

Other measures may be developed by the teachers to meet the situations as they arise. The resourcefulness of the teachers may be developed by analyzing their problems and planning effective means of overcoming the difficulties. Techniques of instruction should vary to meet the situations discovered. Some form of group instruction often helps in applying the remedial measures. Group instruction has several basic principles:

1—Allowances for individual differences of ability and interests.

2—Maximum of pupil participation.

3—Development of the reticent pupil.

4—Opportunity for personal contacts between the teacher and the pupils and among pupils.

The Stanford Reading tests recently given to a sixth grade room revealed variations in ability which are typical of those found in many classrooms. The range of reading ability varied from fourth grade ability to twelfth grade ability. Obviously the entire class

*Gist and King, *The Teaching and Supervision of Reading*, Charles Scribner's Sons, 1927, Page 300.

(Continued on page 158)

EDITORIAL

TEACHERS' FAVORITES

Discussion in a class of teachers recently turned to a question of children's choices in literature. Much of the comment was frankly based upon personal opinion, but supported by classroom observation. Teachers, declared one member of the group, are assuming without sufficient evidence that children enjoy sincerely many of the selections they are supposed to like. The poems of A. A. Milne were cited as examples. Rudyard Kipling, too, was named as probably overrated by adults. There were others, but these two were the storm centers of the argument that followed.

The significant feature of the discussion was not so much the data that were presented, or even the force of reason with which the disputants maintained themselves, but the fervor with which the arguments were advanced.

Where feeling is so intense, liberality toward children's natural tastes and desires can scarcely be expected. Emotionally, these teachers were ungenerous and narrow in their contentions. The worst of it was that they were not conscious of any bias. What chance has a child even to suspect that he can make a choice where he is being swept along on the tide of a teacher's enthusiasm for Milne or for Kipling? He is taken by storm, susceptible as he is to emotional effects, and unprepared as he is to take a stand against adult opinion. He has no experience to make his independence count. He does not have ready at hand any substitute to offer, and even if he has, he is given no opportunity to bring it forward while the teacher is so busy giving him the writer she assumes that he enjoys.

Repeatedly, within the past few years, investigation has shown the need for a new evaluation of literature to bring the reading of children fostered by adults more directly into line with juvenile taste and interest. In this number of *THE REVIEW*, page 145, Miss Alice B. Coast shows tentatively that there is an "overlap between children's and teachers' choices, particularly in the first grade, but

also very noticeably in the third and fifth grades . . . This fact must surely strengthen the belief that the teacher's influence upon the literary tastes of her children is even more powerful than we realize."

It is necessary for the teacher who is really sympathetic with the children in teaching them literature, to concentrate upon the problem of childhood needs and requirements. Her own observations and beliefs must be obliterated.

Experimental determination of children's real preferences in literature and reading is an important procedure. Something of equal value can be accomplished in a simpler way by a frank and intelligent self-examination, on the part of the teacher, of book-selections which she discovers herself placing upon the reading program of children.

One precaution which she must take is that of determining whether her interest in the literary selections is paramount to her interest in the children. She will encounter difficulties in doing this because naturally every teacher attributes to herself deep regard for the welfare of the children with whom she is associated. This is a very common delusion of the teaching profession today. The first step in the direction of the child's best interest is that of doubt, on the part of the adult, whether he is, or is not serving the best interests of the child.

So much for this matter. Another exceedingly common fallacy is that of mistaking literature reminiscent of childhood interest for the literature of children. Notable examples are *Treasure Island*, by Robert Louis Stevenson, *A Child's Garden of Verses*, by the same author, A. A. Milne's *When We Were Very Young*, and other equally well-known books which in their very nature demand investigation to prove their titles to children's interest.

It will require strong determination on the part of teachers to make it possible for children to exercise real preference in the choice of books to read.

REVIEWS AND ABSTRACTS

ENGLISH COURSE OF STUDY FOR GRADES V, VI, VII and VIII. By the Committee on English. Board of Education of the City of Dayton, Ohio, 1927.

The Committee on English of the schools of Dayton, Ohio, after careful research under the direction of Miss Jessie Francis Stair, Supervisor of Upper Elementary Grades, has submitted a course of study suggestive of the work to be covered in English. One hundred and eighty teachers serving on twenty-two committees have worked during the past year on the material with the hope that it will help prepare the children to meet better the perplexing and complex social, ethical, and intellectual problems of the age. "To give life and more abundant life," is the main purpose of the teaching of English. Weaving together a practical and correct use of our mother tongue will make for a broader and richer enjoyment of life.

In the foreword stress is laid on the necessity of sincerity as the key-note to success. If children learn to say only what they know or earnestly believe to be true, and to guard against using vague or exaggerated statements, then English becomes a factor in the development of character.

The course is outlined under four headings: oral English, written English, mechanics of English and assignments and bibliography. It is interesting to note the degree of importance attached to the first three by a comparison of the number of pages given to each. This shows the modern trend in education. Eighty-two pages are given to oral English; forty-four pages to written English and eighteen pages to the mechanics of English.

The unit of oral English begins with individual conversation and carries the pupil through different situations in which he will find himself as he takes his place in every-day life. Conversation, public speaking, the debate and dramatics, with their objectives and methods of presenting and handling are carefully outlined.

In written English, material again is included which will cover the real needs of the pupil. Life constantly demands letters. Correlation between good conversation and good letter writing is strong. Form in letter writing is not belittled. "The chief forms should be as familiar as the multiplication table. A letter that has one inadmissible feature in heading, salutation or closing deserves censure."

The school bulletin with its demand for co-operation, sharing of responsibility, and need for accuracy of English, is recommended as of special importance to each school.

The written book report with the aim of "actual communication," rather than as a teacher's check on the reading of the pupils, is stressed.

Some time is given to the writing of diaries and

autobiographies with the two objectives to interest children in writing them, and to make them interesting and worth while.

Creative work in poetry with the sixteen objectives shows that careful thought has been given to the effort of developing a love for and an understanding of truth and beauty expressed in a rhythmic manner.

In the creative work in prose most stress is laid on the short story. Study of the methods used by great authors and the imitation of them is suggested since "linguistic forms and expressions are acquired very largely through imitation, both conscious and unconscious." Originality in writing is given a chance to function after the methods used by the masters have been discussed.

The school paper as a means for written expression contributes to school spirit. Actual experience given by reporting, editing and publishing brings a more accurate appreciation of the daily press.

In its foreward on the method of Teaching English, the committee clearly defines its stand on the study of the mechanics of English by two statements: "Content is more important than technique," and "The mechanics of language should come out of the content of language." Since a great deal of the practical power of what is said depends on how it is said, right habits should be developed. It is the teacher's task to list the corrective needs of the pupils and to make them a basis for drill.

The use of the logical outline is allowed in the the seventh and eighth grades but the hope is expressed that all the necessary points in mechanics and grammar will have been covered as the need arises and that very little time will be spent in teaching grammar as grammar alone.

Through the course the individual has had the opportunity to express himself in matters in which he is interested. Individual differences have been noted and training in self and group appraisal has not been lost sight of.

The assurance that the course is a tentative one and that contributions to improve it will be welcomed at any time from teachers with originality and initiative who have experimented with the material given and collected added data of proven worth, is all that is necessary to show that the Committee desires to have English taught in such a way that the pupils of Dayton, Ohio, may be able to contribute better to "life and more abundant life."

Albena F. Polkinghorne.

AN INVESTIGATION OF THE USES OF RECREATORY READING. Master's Thesis. By Wilda Lee Montgomery. University of Virginia, 1927.

No doubt many people have wondered just how much reading is done for purely recreatory purposes. Young or aspiring authors, while planning their

contemplated works, are probably confronted with this question, Will the majority of readers be seeking some definite data, or reading for recreation? A definite knowledge of the proportions of those reading for recreation would be a guiding influence to an author in choosing style and subject matter to be adopted when writing.

This student has had the courage to attack this problem and has collected some original data. From seven hundred questionnaires that she compiled and sent out to the students, teachers, housewives, stenographers, artisans, librarians, physicians, ministers, professional men and women, nurses and housemaids, returns were received from four hundred and ten individuals. This included written interviews from seventy-six persons and personal interviews with one hundred. The data thus secured listed the various uses of recreatory reading by persons of different occupations.

This information she classified according to the frequencies of occurrence under the classification of ten main divisions: 1. Satisfaction of Curiosity, 2. Reading for Relaxation, 3. Emotional Satisfaction and Stimulation, 4. Reading for Culture, 5. Vicarious Experience, 6. Vivid Description, 7. Background or Atmosphere, 8. Reading to Idle Away Time, 9. Sense of Duty, 10. Physical Attractiveness of the Book.

The above reasons for recreatory reading were shown to vary with persons of different occupations. She therefore compiled percentages of each class under each main division.

The results of her survey were accurately tabulated, making the information easily accessible for those who desire to benefit from it.

Miss Montgomery displayed excellent analytical ability and is to be heartily commended for her splendid piece of work.

Ethelyn Wilson

THE TEN DREAMS OF ZACH PETERS, and How They Led Him Through the Constitution of the United States. By Hermann Hagedorn. Illustrated by Frank Godwin. Philadelphia, The John C. Winston Company, 1927.

To Zach Peters, as to many another boy or girl, the Constitution was a venerable and unintelligible document. The meaning of certain sections, which his teacher has assigned him as home work, are revealed to Zach in dreams. The result is a story interesting enough to hold the attention of any boy or girl. Through Mr. Hagedorn's narrative, the Constitution is seen as the guarantee of hard-won justice, and the vigorous protector of the rights of every person.

Mr. Hermann Hagedorn is thoroughly competent to write on such a subject as this. As the author of *The Boys' Life of Roosevelt*, he is also competent to address this book to an audience of young people. Zach Peters is a normal enough boy to be in trouble some of the time. His opinions are expressed in the argot of schoolboys. No boy reader will be repelled by saintly qualities in Zach.

The book should be welcomed by teachers of social science and civics, as well as by librarians, for it is a unique and much needed volume. Its worth is unquestionable.

Mention must be made of the excellent illustrations by Frank Godwin. The type is unusually large and clear. In an appendix, the full text of the Constitution is given.

Zach's conclusion, that "this old Constitution has a lot of good horse sense to it. The words of it aren't so thrilling that they'd keep you awake nights, but what the words stand for, believe me, has a kick like an army mule," is likely to be shared by readers of this book.

J. M.

READING TOWARD WORLD FRIENDLINESS

(Continued from page 144)

sive, warm-hearted Dionis Coffyn entered into compact with Sammy Zetsam to teach him to read, as expiation of the sin of having struck him with a stone. The unaffected friendship that slowly resulted, enriched both children, and makes a charming and convincing story for girls of today, and some of their brothers and elders. Of this fine book Maginel Wright

Barney's quaint illustrations are very much a part.

These are but a few of many books that, by helping boys and girls to understanding of other times and other ways, will enable them to acquire an international and a historical outlook that will preclude provincial prejudice.

SHOP TALK

A CORRECTION

In the article by Miss Elisabeth Knapp, entitled *Recent Books of Poetry for Children*, which appeared in THE REVIEW for April, the list of books, page 121, should read as follows:

McKinstry, Elizabeth, *Puck in Pasture*, Doubleday.
Crane, Nathalia, *Janitor's Boy*, *Lava Lane*, *Singing Crow*. Boni.

TWO NEW JOURNALS

Two new educational magazines have been launched since January. Each of these appears to respond to a definite need in an admirable manner.

Volume I, Number 1 of *Philippine Public Schools* was published in January. The editorial staff is headed by Luther B. Brewley, Director of Education, and includes as associate editor, Gabriel R. Manaloc, and as managing editor, Bryton Barron. There is an editorial advisory board of seven members. The magazine is the official organ of the Bureau of Education of the Philippines.

Considerable attention is given, in both the January and February numbers of this periodical, to the teaching of English, more particularly, to the teaching of the English language. Educational news and comment, and practical suggestions for teachers, including devices, lesson-plans, and observations of supervisors, form a large part of the magazine.

In February, the first number of the *Loyola Educational Index* appeared. This magazine is issued five times a year, in February, April, June, October, and December, and is a complete subject and author index to education and psychology. Librarians and students of education will recognize the value of such a publication, for the general indexes to periodicals give scant attention to material relating to pedagogy.

The index includes in addition to periodical material, a list of new educational books, with critical annotations.

Dr. Austin G. Schmidt, who was a collaborator with Melvil Dewey and Miss Dorkas Fellows in the revision of the 370 tables of the Dewey Decimal classification, is editor-in-chief. Dr. Raphael C. McCarthy is a staff adviser in the department of psychology.

The scope of the *Loyola Educational Index* is announced as "articles on the theory and practice of teaching, not . . . articles on content material. An article on how to teach Shakespeare is indexed; an article on Shakespeare's life is not indexed. Psychological periodicals are completely indexed."

INTERNATIONAL GOOD WILL

Under the direction of the International Relations Committee of the National Council of Teachers of English, of which Miss E. Estelle Downing is chairman, a plan has been developed to circulate material on international good-will.

Teachers from various parts of the United States have contributed material to the International Hope Chest. The chest now contains outlines of programs, songs, flags, posters, scrap-books, bibliographies, and other things having to do with good will work. This chest will be sent to any teacher who requests it. She may keep the chest for three days, display the material, talk about it at teachers' meetings, have copies made of the songs and programs, and then ship it to the next name on the list.

Teachers who are interested in this work are requested to send their names and school addresses to Miss E. Estelle Downing, Michigan State Normal College, Ypsilanti, Michigan.

REMEDIAL INSTRUCTION IN READING

(Continued from page 154)

could not be taught as a unit, four groups being formed as follows:

Group I

One pupil with twelfth grade ability, two with tenth, three with ninth and four with eighth grade ability.

Group II

Four with seventh grade ability, eight with sixth grade ability.

Group III

Ten with fifth grade ability.

Group IV

Eight with fourth grade ability.

The accelerated groups were given mainly recreational type of material of junior high school difficulty but not duplicating the ma-

terial which they would have later in the junior high school.

Group II was handled much as Group I but with material less advanced. Group III and IV were given easy material within their ability to read but not the same selections they had read in previous grades. The method of instruction was largely of a remedial nature on the mechanics of reading. Most of the pupils in these lower groups were raised to the sixth grade level, those of low intelligence improving but little.

Remedial teaching must be included in many of the general plans that the pupils may be taught in a manner most suited to their requirements.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC. REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Of *The Elementary English Review* published monthly, except July and August at Detroit, Michigan for April 1, 1928.

State of Michigan } ss.
County of Wayne }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Anna C. Fowler, who, having been duly sworn according to law, deposes and says that she is the Business Manager, of *The Elementary English Review* and that the following is, to the best of her knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, C. C. Certain, Detroit, Mich.; Editor, C. C. Certain, Detroit, Mich.; Business Manager, Anna C. Fowler, Detroit, Michigan.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) C. C. Certain, Detroit, Michigan.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amounts of bonds, mortgages, or other securities are: (If there are none, so state.) There are none.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is: (This information is required from daily publications only.)

ANNA C. FOWLER,
Business Manager.

Sworn to and subscribed before me this 8th day of April, 1928.

(SEAL)

HARRY W. FOWLER.
(My commission expires January 19, 1930)

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